

CASTELBARCO

10

Op. 35

4^e Mus. pr. 37435

All. Ornati^{ve} me. Signor Luigi Violone I

L. Autore

(14 Progen)

e-m
d

Antienne et Antienne

GRANDS QUINTUORS

pour deux Violons, deux Altos et Violoncelle

composés

et très respectueusement dédiés

À SA MAJESTÉ



FREDERIC GUILLAUME IV

ROI DE PRUSSE

par

Le Comte César de Castellbarco

Oeuvres 35-36

MILAN

Chez Louis Scotti Professeur et Editeur de Musique.







Prizeme et Onzieme

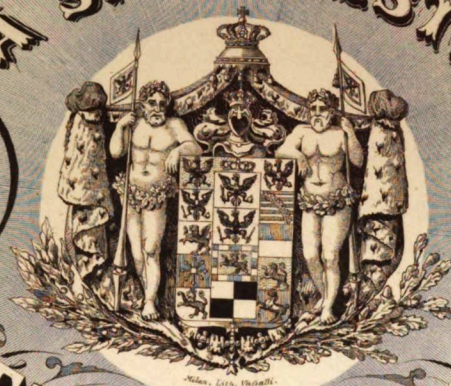
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N° I

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[ca. 1845]



Bayrische
Staatsbibliothek
München

Sire



Dès que les Journaux ont annoncé qu'une société Philharmonique se formait en Prusse pour y reproduire singulièrement les Œuvres classiques de Musique Sacrée comme les plus sublimes et inspirées, et que Votre Majesté s'en déclarait le protecteur un sentiment de la plus haute estime pour V. M. s'empara de mon âme et fut d'abord suivi par ce lui du plus vif intérêt. La Musique étant le langage qui rapproche toutes les nations je sentais un tel bénéfice comme fait aussi aux Italiens et j'éprouvais tout de suite le désir d'en témoigner aussi publiquement mon grand contentement.

C'est au célèbre Monsieur le Chevalier Spontini que je suis redevable de m'avoir obtenu la grace de pouvoir déposer aux pieds du Trône de V. M. l'hommage de ma plus haute et respectueuse admiration dans ces pauvres inspirations naturelles, qui suivant le sort actuel de ce genre de Musique instrumentale ne peuvent espérer faveur que où l'on continue très louablement à le favoriser. C'est donc avec la plus vive et humble reconnaissance que j'ose me signer

De Votre Majesté

Milan le 1^{er} Février 1843.

Très humble, très Obéissant Serviteur
Le Comte César de Castellbarco

ADAGIO.

126

VIOLINO I.^{mo}

3

Violino I.^{mo}

Violino II.

Viola I.

Viola II.

Viola III.

Viola IV.

Viola V.

Viola VI.

Viola VII.

126

VIOLINO I.^{mo}

ff *p* *f* *p* *f* *tr.* *ftr.* *Vllo* *p* *Violino* *con grazia* *1* *f* *Sempre piano* *rall: a tempo* *1* *1* *ff* *p* *pp* *2* *p* *f* *1* *1*

VIOLINO I.^{mo}

5

This page of a musical score for Violino I. (First Violin) contains 13 staves of music. The key signature is one sharp (F#), and the time signature is 7/8. The music is characterized by rapid sixteenth-note passages and trills. Performance markings include *stacc.*, *p*, *f*, *ff*, *mezza voce*, and *8^a alta*. Fingerings are indicated by numbers 1-4 above notes. Trills are marked with *tr*. The piece concludes with a double bar line on the final staff.

The image shows a page of musical notation, likely a manuscript or a printed score. The title "ALFONSO" is visible at the top. The page contains 12 staves of music, each with a treble clef and a key signature of one sharp (F#). The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The music is arranged in a single system across the page. The paper is aged and slightly discolored.

7

Violino

Violino

126

rrr

Allegro quasi presto.

SCHERZO.

[illegible]

VIOLINO I^{mo}

9

Più lento

Viole

affrett.

stacc.

4º tempo

Tutti

ff

126

VIOLINO I.^{mo}

FINALE *ALLEGRETTO scherzando* *ritard: a tempo*

pizz. *mezza voce*

ritard: a tempo *mezza voce*

tr. *cres:* *f* *leggere*

f

1 2

1 2

f

126

VIOLINO I.^{mo}

41

Musical score for Violino I. The page contains 12 staves of music. The key signature has one sharp (F#). The score includes various musical notations such as treble clefs, notes, rests, and dynamic markings like *f* (forte) and *p* (piano). Tempo markings include *LENTO*, *1.º Tempo*, and *Meno mosso*. Instrument labels include *Violi:*, *Vllo*, *1.º Violi:*, *2.º Violi:*, and *Viola*. The page number 41 is in the top right, and 126 is at the bottom center.

VIOLINO I.^{mo}

pizz: *arco* *Viola*

Violi: *f*

Violi: *1* *2* *Viola* *1* *2* *Violi:* *pizz:* *arco*

Vllo *1* *2* *3* *4* *5* *6* *7* *8* *9* *10* *11* *12* *13* *14*

Viola *Violi:*

126

This page of a musical score for Violino I (First Violin) contains 12 staves of music. The key signature is one sharp (F#), and the time signature is 2/4. The music is characterized by rapid sixteenth-note passages, often beamed in groups of four or six. The score includes various musical markings: *rall:* (rallentando) appears on the 9th and 10th staves; *a tempo* appears on the 10th staff; *ff* (fortissimo) appears on the 4th, 9th, and 11th staves; *tr* (trills) are marked on the 10th and 11th staves; and *8^a* (octave) is marked on the 11th staff. The piece concludes with a final cadence on the 12th staff.

CATALOGO

della Musica pubblicata da
LUIGI SCOTTI

IN MILANO

Autori	METODI E PRINCIPI	Ital. Lire Cent.		Autori	PER VIOLINO	Ital. Lire Cent.	
		Ital.	Lire Cent.			Ital.	Lire Cent.
821 Frasi.	Sinfonia a grand' Orchestra.....	8	—	53 C. Castelbarco.	Divertimenti per due Violini, Viola e Vlo.....	4	—
50 Monzino	Metodo per Chitarra e Principj Elementari ..	7	—	—	Tre Duetti Concertanti per due Violini..... Op. 1..	7	—
51 —	Regola dimostrativa del manico della Chitarra ..	1	—	—	Divertimento per Violino e Basso.....	2	—
Negri.	Supplemento ai Metodi di Piano Forte.....	6	—	—	Sei Valtz ed una Polonese per 2 Viol. Viola e Vlo ..	3	3 50
28 Fedrigotti.	Sinfonia a grand' Orchestra per Idem.....	8	—	—	Tre Duetti per due Violini.....	4	7
PER CANTO CON ACCOMP. DI PIANO FORTE.							
1 Rossini.	Cavatina in cont. (Quel dirmi oh Dio! non t'amo) nell' O- pera la Pietra del Paragone.....	3	—	—	7 Var. per Viol. con accomp. di Viola sul tema (Tuccete non temete) nell' <i>Elisa e Claudio</i>	5	1 50
2 —	Rondo (Se per voi le care io torno) nella dett' Opera.....	2	—	—	Gran Trio per due Violini e Violoncello.....	6	5
25 Bassi.	Sei Ariette.....	4	50	—	Gran Quartetto per 2 Viol. Viola e Violoncello ..	7	5
78 Perruchini.	24 Ariette in quattro fascicoli uniti.....	20	—	—	id. p. id.....	8	5
77 —	Idem divise a sei a sei. Primo fascicolo..... Op. 3..	6	—	—	id. p. id.....	9	5
77 —	Id..... Secondo fasc.	4	—	—	Gran Quintetto per 2 Viol. 2 Viole e Violoncello ..	10	5 50
78 —	Id..... Terzo fasc.	5	—	—	id. p. id.....	11	5 50
79 —	Id..... Quarto fasc.	6	—	—	Sextuor pour 2 Viol. 2 Alto, Viole, et Contrebasse ..	12	5 50
89 Fedrigotti.	Sei Duettini da Camera per Tenore e Soprano.....	7	50	—	Gran Quartetto per due Viol. Viola e Vlo.....	13	5
90 —	Id. divisi a tre a tre. Libro 1 e 2.....	3	75	—	LE REDEMPTEUR SUR LA CROIX Sonates		
92 —	Salmo XXII (Dominus regit me) per Soprano. Volga- rizzato da P. Saverio Mattei in piena Partitura.....	6	—	Carli.	Caractéristiques pour deux Viol. Alto, Viole et Basso ..	14	5 50
116 C. Castelbarco.	L'Angurio Arietta con accomp. di Piano Forte Op. 32..	2	—	60 Rathgeber.	Andante con Var. ed All. per 2 Viol. Viola e Basso ..	1	2
122 Croff.	Il Desiderio Arietta per Soprano con accomp. di P.F.	2	—	60 —	3 Grands Duos et un Air Russe avec Variations pour 2 Viol. ded. a S. M. ALEXANDRE I.....	5	50
124 C. Nava D'Adda	Salmo XCIX (Laudate Deo omnis terra).....	Op. 6.		54 Rolla.	3 Duetti per 2 Viol. comp. per uso degli Allie- vi del R. Conser. di Milano.....	4	5
125 —	a 4 voci con accomp. d'Organo.....	Op. 6.		—	3 Sonate per Viol. solo con l'accomp. di Viola... le dette con l'accompagnam. di Violoncello ..	6	—
125 —	Salmo CXII (Laudate pueri Dominum) per Id.....	7	—	29 Krommer.	6 Valtz per due Violini e Basso.....	1	50
PER PIANO FORTE CON ALTRI ISTRUMENTI							
53 Blasis.	Gran Trio per Piano Forte, Violino e Violoncello.....	4	50	7 Santambrogio.	id. id.....	2	150
63 C. Castelbarco.	Trio pour Piano Forte, Violon et Violoncelle tiré du Quintuor LE REDEMPTEUR SUR LA CROIX.....	7	—	14 —	12 Monfrine per id.....	1	50
57 Soliva.	Grande Sonate pour Piano, Violon et Violoncelle ..	6	—	69 Manara.	Sonata per Violino solo.....	1	50
57 Savj.	Sonata per Piano Forte Violino e Violoncello.....	3	50	6 Pontelibera.	3 Quartetti per due Violini, Viola e Violoncello.....	5	12
112 Trevani.	Duetto per Piano Forte e Violino sul tema della Sonnambula. (Ahi non giunge uman pensiero).....	2	—	94 C. Castelbarco.	Sonates Caracteristiques sur la CREATION		
115 C. Castelbarco.	Sonates Caracteristiques sur la CREATION pour Piano Forte, Violon et Violoncelle Op. 15.....	10	—	—	pour 2 Violons, Alto, Violoncelle et Contrebasse ..	15	7
115 Hummel.	Notturmo ridotto per Piano Forte e Violino Op. 99	4	—	—	Grand Quatuor pour 2 Violons, Alto et Violoncelle ..	16	5
121 C. Nava D'Adda	Trio per Piano Forte Violino e Vlo. Op. 5.....	6	—	—	Serenade pour Violon, Alto, Guitare et Violoncelle ..	17	2
PER PIANO FORTE SOLO							
88 Branca.	Introduzione e Tema con 6 Variazioni.....	2	—	—	Grand Quatuor pour 2 Violons, Alto et Violoncelle ..	18	5
68 Gordigliani.	Gran Walse.....	1	—	—	Id..... pour id.....	19	5
99 Ascoli.	Idem.....	2	—	—	Id..... pour id.....	20	5
22 Krommer.	Sei Valtz con Trio.....	1	50	—	Id..... pour id.....	21	5
48 Lipausky.	Variazioni nel Ballo (Psammi Re d' Egitto) ..	2	—	—	Id..... pour id.....	22	5
55 Fanna.	Variazioni.....	2	50	—	Id..... pour id.....	23	5
47 C. Cavriani.	Sei Walzer con Trio. 4 Scozzese, 4 Manf. et 1 Quadra ..	5	—	—	Id..... pour id.....	24	5
83 Migliavacca.	Due partite Scozzese.....	1	—	—	Id..... pour id.....	25	5
111 C. Nava D'Adda	Sonata..... Op. 1..	3	50	—	Id..... pour id.....	26	5
115 —	Duetto per 2. Piano Forti..... Op. 2..	3	—	—	Id..... pour id.....	27	5
100 Soliva.	Gran Sonata a 4. mani.....	7	—	—	Id..... pour id.....	28	5
102 Prina.	Fantasia patetica per Piano Forte.....	1	—	—	Id..... pour id.....	29	5
120 C. Nava D'Adda	Duetto per due Piano Forti..... Op. 4 ..	4	—	—	Id..... pour id.....	30	5
PER ALTRI ALTRI ISTRUMENTI							
104 Tasistro.	Duetto per due Clarinetti.....	2	50	—	Id..... pour id.....	31	5
26 Guanzati.	Quartetto per Arpa, Clarinetto, Fagotto e Corno ..	5	—	—	Id..... pour id.....	32	5
71 Fedrigotti.	Caprice et Grandes Variations pour la Harpe Op. 8	3	—	—	Id..... pour id.....	33	7
75 —	Tre Preludj Fugati per l'Arpa..... Op. 10	2	—	—	Id..... pour id.....	34	8
110 C. Nava D'Adda	Duetto per Arpa e Piano Forte..... Op. 3 ..	4	—	—	Id..... pour id.....	35	8
				—	Id..... pour id.....	36	8
					Dedicé à Sa Majesté F. Guillaume IV. Roi de Prusse		

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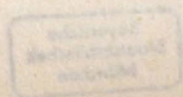
Violine II

V. Castelbarco

Op. 35



Musical score for Violine II, Op. 35, V. Castelbarco. The score consists of 14 staves of music, written in a single system. The notation is in a historical style, likely from the 18th or 19th century, and includes various musical symbols such as notes, rests, and clefs. The paper is aged and shows signs of wear, including discoloration and faint smudges.



VIOLINO SECONDO

10^{me}
GRAND
QUINTUOR

1

mezza voce

cres

smorz.

All^o. moderato

f

f

f

f

cres

rinf.

f

arco

pizz.

arco

pizz.

arco

pizz.

VIOLINO SECONDO

3

arco

f

1

p

1

2

pizz.

f

arco rall.

a tempo

f

p

3

f

1

p

cres

f

p

f

p

f

dolce.

2

f

VIOLINO SECONDO

Violino Secondo musical score, page 126. The score consists of 11 staves of music in G major. It includes various musical notations such as treble clefs, key signatures, time signatures, notes, rests, slurs, and dynamic markings (pp, p, f, rall., a tempo). The music features a mix of eighth, sixteenth, and thirty-second notes, as well as triplets and sixteenth-note runs. The page number 126 is at the bottom.

VIOLINO SECONDO

5

Measures 1-10 of the Violino Secondo part. The key signature is three sharps (F#, C#, G#). The tempo is not explicitly marked for this section. The music features various rhythmic patterns including eighth and sixteenth notes, and rests. Dynamics include *p* (piano) and *f* (forte). A 'ten.' (tension) marking is present in measure 2.

Andante religioso

Measures 11-18 of the Violino Secondo part. The tempo is marked *Andante religioso*. The key signature changes to two flats (Bb, Eb). The music is more melodic and slower. Dynamics include *p* (piano), *f* (forte), and *p* (piano). Markings include *pizz.* (pizzicato) and *dolce* (sweet). Fingerings 1 and 2 are indicated.

VIOLINO SECONDO

Violino Secondo musical score, measures 1-10. The key signature is two flats (B-flat and E-flat), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure 3 contains the marking *cres.*. Measure 4 contains the marking *f*. Measure 5 contains the marking *p*. Measure 6 contains the marking *f*. Measure 7 contains the marking *p*. Measure 8 contains the marking *pizz.*

SCHERZO

SCHERZO musical score, measures 1-5. The key signature is three sharps (F-sharp, C-sharp, and G-sharp), and the time signature is 3/8. The notation includes various musical symbols such as notes, rests, and dynamic markings. Measure 1 contains the marking *f*. Measure 2 contains the marking *pizz.*. Measure 3 contains the marking *f*. Measure 4 contains the marking *p*. Measure 5 contains the marking *f*.

VIOLINO SECONDO

7

1

3

1

1

1

1

1

13

2

4

2

Più lento
8

15

Primo tempo
6

2

2

2

2

2

2

4

VIOLINO SECONDO

Allegretto

FINALE

2

p

ritard.

a tempo

ritar.

a tempo

1

ritar.

a tempo

f

p

2

f

f

p

1

f

VIOLINO SECONDO

9

f *p* *Lento* 3

Primo tempo *f*

tr *tr*

1 *Meno mosso* 2 1 8

pizz: *f* 6 *arco* 3

Primo tempo 2

arco 1 *p*

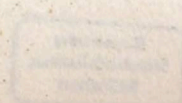
f

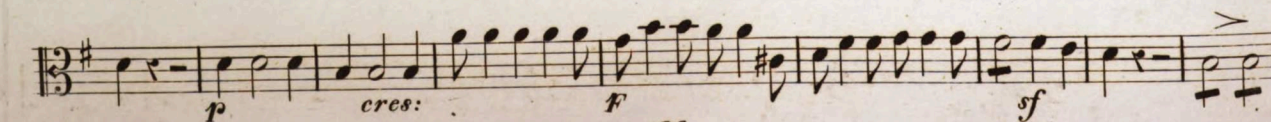
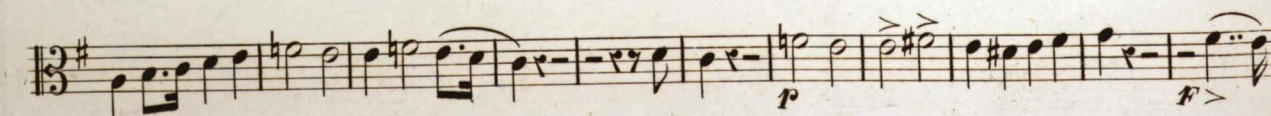
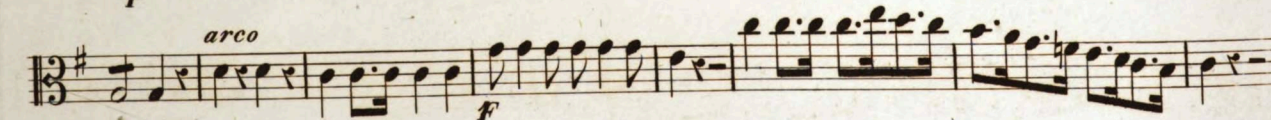
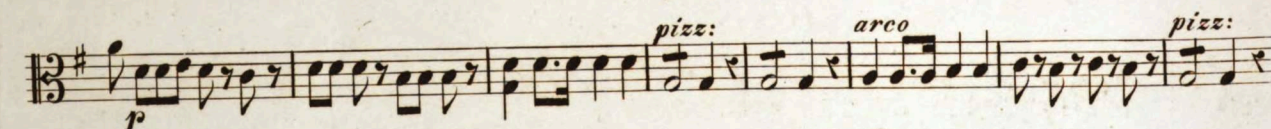
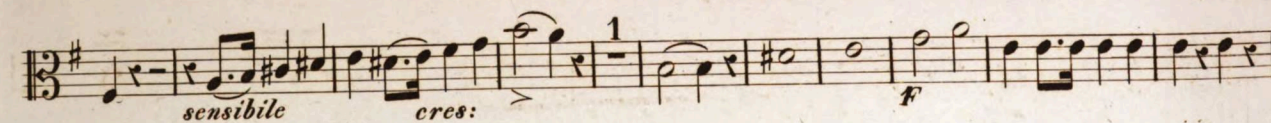
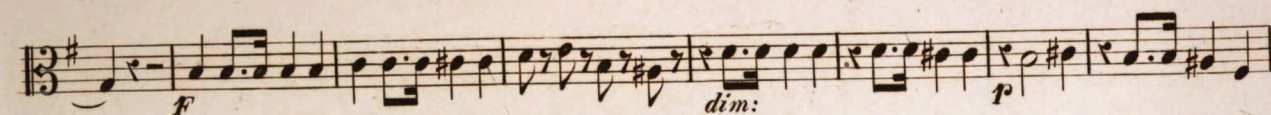
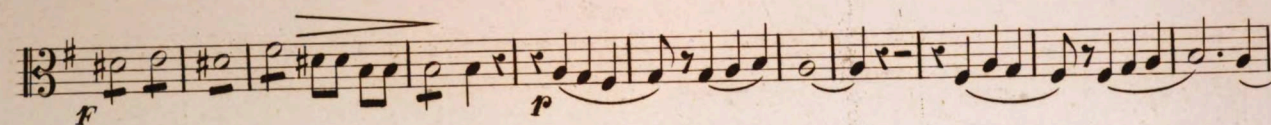
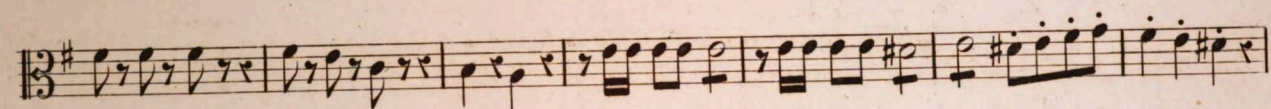
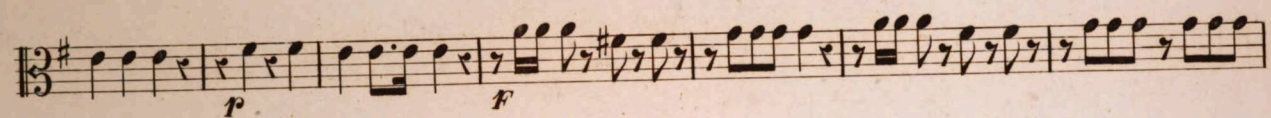
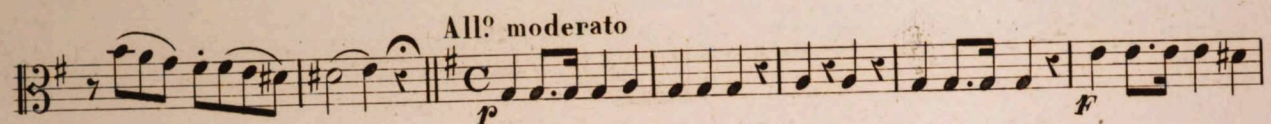
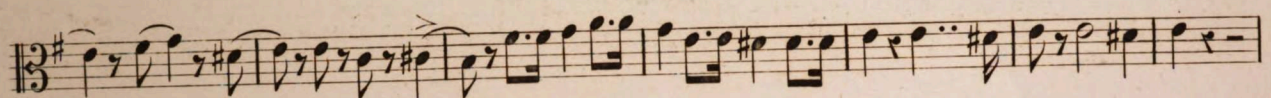
VIOLINO SECONDO

Violino Secondo musical score, page 40. The score consists of 12 staves of music in G major, 4/4 time. It features various musical notations including eighth notes, sixteenth notes, triplets, and trills. Performance markings include 'f' (forte), 'rall.' (rallentando), 'con la parte', 'a tempo', and 'affrettando'. The page number 126 is printed at the bottom center.

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Viola I
V. Castelbarco
Op 35



10.^{me} GRAND QUINTUORADAGIO. 3/4 $\text{C}^{\sharp}$ 1

三

Handwritten musical score for a piece in 3/8 time. The score consists of 14 staves. The key signature is one sharp (F#). The tempo markings are *rall:*, *cres:*, *a tempo*, and *dol:*. The dynamics include *p* (piano), *f* (forte), *pp* (pianissimo), and *ppp* (pianissimissimo). The score features various musical notations such as slurs, ties, and articulation marks. The piece concludes with a *rall:* marking and a final *p* dynamic.

126

5

Andante religioso.

p

arco

mezza voce

f

p

f

p

f

p

f

p

f

p

f

cres:

f

pp

f

p

f

p

pizz:

pp

All.^o quasi presto.

SCHERZO.

Musical score for Viola I, Scherzo section, measures 1-12. The key signature is three sharps (F#, C#, G#) and the time signature is 3/8. The notation includes various rhythmic values, accidentals, and fingerings (1, 2, 3, 5, 7). Measure 12 ends with a double bar line and a treble clef.

Più lento

Musical score for Viola I, Più lento section, measures 13-14. The key signature remains three sharps and the time signature is 3/4. The notation includes various rhythmic values and accidentals. Measure 14 ends with a double bar line.

mezza voce

VIOLA I.^{ma}

7

1.º Tempo

4

3/8

f

4

Allegretto

FINALE

2/4

ritard:

a tempo

p

ritard: a tempo

1

ritard:

a tempo

p

cres: f

p

pizz:

1

1

arco

f

p

4

VIOLA I.^{ma}

pizz. 1 *arco*

Lento 1 3 4 *1.^o Tempo*

Meno mosso 1 2

1.^o Tempo *pizz.* *arco* *p* *f*

VIOLA I.^{ma}

9

Musical score for Viola I. in 3/4 time. The score consists of 14 staves. The key signature is one sharp (F#). The tempo is marked *rall:* (rallentando) at the beginning of the 13th staff, followed by *colla parte* (colla parte) and *Affrett:* (accelerando) at the end of the 13th staff. The score includes various dynamics such as *p* (piano), *f* (forte), *pizz.* (pizzicato), and *arco.* (arco). The score also includes articulations such as *1* (first ending) and *2* (second ending). The score ends with a double bar line.

1. The first part of the book is a preface by the author, in which he explains the purpose of the work and the scope of the inquiry. He states that the book is intended to provide a comprehensive survey of the history of the English language, from its earliest origins to the present day. He also mentions that the book is written for the general reader, and not for the specialist.

2. The second part of the book is a detailed account of the early history of the English language, from the time of the Anglo-Saxons to the end of the Middle Ages. This part of the book is divided into several chapters, each dealing with a different period of the language's development. The chapters are written in a clear and concise style, and are well illustrated with examples of the language in use.

3. The third part of the book is a detailed account of the history of the English language from the beginning of the modern period to the present day. This part of the book is also divided into several chapters, each dealing with a different period of the language's development. The chapters are written in a clear and concise style, and are well illustrated with examples of the language in use.

4. The fourth part of the book is a detailed account of the history of the English language from the beginning of the modern period to the present day. This part of the book is also divided into several chapters, each dealing with a different period of the language's development. The chapters are written in a clear and concise style, and are well illustrated with examples of the language in use.

5. The fifth part of the book is a detailed account of the history of the English language from the beginning of the modern period to the present day. This part of the book is also divided into several chapters, each dealing with a different period of the language's development. The chapters are written in a clear and concise style, and are well illustrated with examples of the language in use.

4^o Mus. pr. 37435

Viola II
V. Castelharis
Op 35



VIOLA SECONDA

10.^{me} Adagio 4
GRAND
QUINTUOR

13[#] C 1

p

All° moderato

p

f *p* *f*

mezzo f

p

f *dim.*

p

f

VIOLA SECONDA

3

Musical score for Viola Seconda, page 3. The score consists of 12 staves of music in 3/4 time, key of D major. It includes various dynamics (f, p, mf, ff, cresc., rall.), articulation (accents), and repeat signs. The music features a mix of eighth, sixteenth, and quarter notes, with some rests and slurs.

VIOLA SECONDA

dolce

p *f* *p* *pp* *p* *rall.* *a tempo* *p* *f* *FF* *p*

VIOLA SECONDA

5

Musical score for Viola Seconda, page 126. The score consists of 10 staves of music. The first six staves are in 3/4 time with a key signature of three sharps (F#, C#, G#). The seventh staff is marked "Andante religioso" and changes to 3/8 time with a key signature of two flats (Bb, Eb). The eighth staff is marked "pizz." and continues in 3/8 time. The final two staves continue in 3/8 time. Dynamics include *f*, *p*, and *ten.* (tension). Fingerings 1 and 2 are indicated.

VIOLA SECONDA

First system of musical notation for Viola Seconda, measures 1-10. The key signature is B-flat major (two flats). The time signature is 3/8. The notation includes various note values, rests, and dynamic markings: *cres.* (crescendo) above measure 7, *f* (forte) below measure 2, and *p* (piano) below measure 4. A second ending bracket labeled '2' spans measures 9 and 10. The piece concludes with a *pizz.* (pizzicato) marking above measure 10.

All^o quasi presto

SCHERZO

Second system of musical notation, labeled 'SCHERZO', measures 1-10. The key signature changes to D major (two sharps). The time signature is 3/8. The notation includes various note values, rests, and first/second ending brackets labeled '1' and '2'. The piece concludes with a first ending bracket labeled '1' above measure 10.

VIOLA SECONDA

7

3

6

1

2

1

1

F

5

Più lento

Sola a mezza voce

1

4 *Primo tempo*

1

F

4

VIOLA SECONDA

Allegretto

FINALE

2

ritard. *a tempo*

ritard. *a tempo* 1

1 *ritard.*

f *p*

cres. *f* *p*

1 *pizz.* *arco*

f 1 *pizz.*

3 *arco*

3

1

p

VIOLA SECONDA

9

Lento 3

Primo tempo 2

meno mosso 1 1

Primo tempo 2 2 3

3 pizz.

arco 1

f

VIOLA SECONDA

1

pizz.

arco

f

p

1

1

pizz.

arco

f

p

rall.

con la parte

affrettando

4° Mus. pr. 37435

Cello

V. Castelbarco

Op. 35



VIOLONCELLO

10^{me}
GRAND
QUINTUOR

Adagio

p

trem.

All.^o moderato

trem

3

f

p

tr

f

ff

1

2

tr

f

dim.

p

rinf.

pizz.

f

arco

pizz.

f

arco

pizz.

arco

pizz.

arco

mezza voce

f

VOLONCELLO

3

Violoncello musical score page 3. The page contains 12 staves of music in bass clef, with a key signature of one sharp (F#). The music features various dynamics and articulations:

- Staff 1:** *cres.*, *p*, *f*
- Staff 2:** *p*, *cres.*, *f*, *pizz.*
- Staff 3:** *rall.*, *a tempo*
- Staff 4:** *1*, *2*, *tr*
- Staff 5:** *1*, *p*, *tr*
- Staff 6:** *8 Va*, *3*, *tr*
- Staff 7:** *cres.*, *f*, *p*, *f*, *p*
- Staff 8:** *1*, *f*, *p*
- Staff 9:** *p*
- Staff 10:** *3*

VIOLONCELLO

This page of a musical score for Violoncello contains 12 staves of music. The notation is in bass clef with a key signature of one sharp (F#). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Performance markings include *sensibile*, *p* (piano), *cres.* (crescendo), *rall.* (rallentando), *a tempo*, *tr* (trills), *ff* (fortissimo), *Solo*, and *pizz.* (pizzicato). Fingerings are indicated by numbers 1, 2, 3, 4, and 0 (for natural). A double bar line appears on the 11th staff, and a section marked '6 Solo' begins on the 12th staff.

1

sensibile

1

p *cres.*

1

1

1 0

1 0

p *rall.* *a tempo*

2

f

4

p *tr*

f *ff*

6 *Solo*

pizz.

VIOLONCELLO

5

First system of musical notation for Violoncello, measures 1-5. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The notation includes various rhythmic values and articulation marks.

Andante religioso *Pianissimo e legate* *pizz.* *arco*

Second system of musical notation for Violoncello, measures 6-10. The key signature changes to two flats (Bb, Eb) and the time signature is 3/4. The tempo/mood is 'Andante religioso'. The system includes the instruction 'Pianissimo e legate' and dynamic markings 'pizz.' and 'arco'.

pizz. *arco*

Third system of musical notation for Violoncello, measures 11-15. The key signature remains two flats. The system includes the instruction 'arco' and dynamic markings 'pizz.' and 'arco'.

Fourth system of musical notation for Violoncello, measures 16-20. The key signature remains two flats. The system includes dynamic markings 'f' and 'tr'.

Fifth system of musical notation for Violoncello, measures 21-25. The key signature remains two flats. The system includes dynamic markings 'p' and 'f'.

Sixth system of musical notation for Violoncello, measures 26-30. The key signature remains two flats. The system includes dynamic markings 'p' and 'f'.

Seventh system of musical notation for Violoncello, measures 31-35. The key signature remains two flats. The system includes dynamic markings 'p' and 'f'.

Eighth system of musical notation for Violoncello, measures 36-40. The key signature remains two flats. The system includes dynamic markings 'tr' and '1'.

VIOLONCELLO

Violoncello musical score, first system. The music is written in bass clef with a key signature of two flats (B-flat and E-flat). The first staff contains a series of eighth and sixteenth notes, with a forte (f) dynamic marking. The second staff continues the melodic line with slurs and ties. The third staff features a triplet of eighth notes. The fourth staff is in a 3/8 time signature and includes a piano (p) dynamic marking. The fifth staff has a forte (f) dynamic marking and a second ending bracket. The sixth staff includes a pizzicato (pizz.) marking and a piano (p) dynamic marking.

SCHERZO

Violoncello musical score, second system. The music is written in bass clef with a key signature of three sharps (F-sharp, C-sharp, and G-sharp). The first staff is in 3/8 time and includes a forte (f) dynamic marking. The second staff has a piano (p) dynamic marking. The third staff includes a forte (f) dynamic marking and a piano (p) dynamic marking. The fourth staff includes a forte (f) dynamic marking and a piano (p) dynamic marking. The fifth staff includes a forte (f) dynamic marking and a piano (p) dynamic marking. The sixth staff includes a forte (f) dynamic marking and a piano (p) dynamic marking.

VOLONCELLO

7

Violoncello musical score page 7. The score is written in bass clef with a key signature of two sharps (F# and C#). The tempo is marked "Primo tempo". The score includes various musical notations such as eighth notes, sixteenth notes, and rests. Fingerings are indicated by numbers 1, 2, 3, 4, and 5. Dynamics include *f* (forte) and *pizz.* (pizzicato). The tempo changes to "Più lento" (slower) in the middle section, marked with a double bar line and a new key signature of one sharp (F#). The tempo returns to "Primo tempo" later. The score ends with a double bar line.

Allegretto

rall.

a tempo

pizz.

rall. a tempo

ritar.

a tempo

F

pizz.

4

1 arco

pizz.

arco

pizz.

arco

rinf.

pizz.

arco

pizz.

arco

4

Lento

3 *Primo tempo*

F

VIOLONCELLO

9

Violoncello musical score page 9. The page contains 12 staves of music in bass clef with a key signature of one sharp (F#). The music is written in 3/4 time. The score includes various musical notations such as eighth notes, sixteenth notes, and triplets. Performance instructions include *meno mosso*, *arco*, *pizz.*, and *Primo tempo*. The page is numbered 126 at the bottom.

126

VIOLONCELLO

pizz. 1 *arco*

5

6

pizz. *arco*

pizz. *rall.* *con la parte* *arco* *affrettando*

p *f*